

American Art News

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BY SULLY NOT LAWRENCE.

There has arisen some discussion over the authorship of the portrait of Robert Gilmore, consigned to Mr. Faris C. Pitt, of Baltimore, by a Charleston owner, which was reproduced in the ART NEWS of Dec. 12 and credited, on Mr. Pitt's claim, to Sir Thomas Lawrence, although the editor was of the opinion that it was probably a copy of Thomas Sully. A reproduction was afterwards also published in the Baltimore "News." As a result Mr. Robert Gilmore, formerly of Baltimore and now of New York communicated with Mr. Pitt, and explained to him that the original Lawrence portrait of his great-great uncle was in his possession, having been inherited by him from his father, Judge Robert Gilmore, to whom it descended from his father who in turn had it from the subject. Mr. Gilmore also informed Mr. Pitt that the original had always been in the family and that Robert Gilmore the subject, in his memoirs now in his collateral descendant's possession, stated that a copy had been painted by Sully. Lawrence also painted the portrait of Mr. Gilmore's wife who was Miss Ladson of Charleston. On Mr. Gilmore's death his portrait passed, as above stated, while that of his wife was left to her family who probably, the present Mr. Gilmore points out, secured the Sully copy. The Pitt picture came from Charleston. Mr. Pitt says when he took the picture he had no idea there were any Sully copies in existence, that he displayed it as a Lawrence because of personal conviction and data he had received and that in deference to Mr. Gilmore's protest he had now added to the tablet the word "attributed."

MORGAN ART APPRAISAL.

No surprise is expressed in art circles that Mr. John W. Hutchinson, representative of the new State Controller, and the executors of the Pierpont Morgan estate question the appraisal of the personal property contained in the city and country residences of the late financier, and which included the valuable pictures and art objects in the city house and adjoining library.

This appraisal was made by a Mr. Samuel Marx, an auctioneer, appointed by former State Controller Sohmer, and who, after, it is said, charging \$40,000 for the work lowered his fee to \$15,000, one half of which was paid by the State and the balance by the Morgan estate.

Mr. Marx is said to have had no experience as an art "Expert" or authority although it is reported he has appraised art properties during Controller Sohmer's administration, running in value into the hundred millions.

When the figure of Mr. Marx's appraisal, especially on the pictures and art objects were made public there was a gasp along the Avenue for these were considered as, on the whole, far too high.

It is understood that there will be a reappraisal of the pictures and art objects at least. According to the New York "Herald" it is the intention of the State authorities to see that the appraisal is made by men of the highest standing and of the best technical training. It is proposed to divide the collections for purposes of valuation into six groups, as follows:

1. Paintings, tapestries, rugs and textiles.
2. Ceramics, including European potteries, majolicas, etc.
3. Jewelry, enamels, watches, snuff boxes, etc.
4. Chinese porcelains, including the Garland and the Marsden J. Perry collections.
5. Carolingian and Merovingian metal work, wrought iron, carvings and decorative art of the Middle Ages.
6. Bronzes, decorative art carvings and other ornaments.

COMING PORTRAIT SHOW.

The fourth annual exhibition of the National Association of Portrait Painters will be held this year at the Jacques Seligmann Galleries, 705 Fifth Ave., donated by Mr. Eugene Glaenzer, of the Seligmann Co., Feb. 15-Mar. 1. An admission of 25c. will be charged, the proceeds to go to the wives and children of French soldiers. Forty painters will be represented. After the close of the exhibition here it will be transferred to the Smithsonian Institute, Washington.

WASHINGTON ARTISTS' BALL.

On Feb. 8 there will be given at the New Willard Hotel in Washington, a ball for the benefit of the widows and orphans of French artists. It will be made as nearly as possible like a Quartier Latin affair.

AMER'N ACADEMY SCHOLARSHIPS.

The American Academy at Rome, whose N. Y. address is at 101 Park Ave., has issued its circular announcing its annual competitions, for the fellowships in classical studies, there being one of \$1,000 for one year and another of the same amount for two years. These are open to all unmarried citizens of the U. S. who comply with the regulations of the competition. In the school of Fine Arts the Academy announces its competitions for the prizes of Rome in Architecture, Painting and Sculpture which take place annually and in landscape architecture which takes place every third year commencing in 1915. The fellowships are of \$1,000 a year each for three years. The competitions will consist of the execution of such drawings, paintings, models or written statements as may be required. Applicants must be unmarried citizens. All necessary further information and circulars may be had of the Secretary, Mr. C. Grant La Farge, 101 Park Ave. Mr. Wm. Rutledge Mead is President; Mr. Theodore N. Treadwell, Treasurer and Mr. W. A. Boring, Secretary of the Academy.

BETTER SILVER COINAGE.

An important movement for a better silver coinage for the United States is being started by the New York Numismatic Club. Mr. Thos. L. Elder, a member of the executive committee has written to the Club severely criticizing the present coinage and asking that a special committee be appointed to urge the Government to adopt better and more artistic designs. The weight of Mr. Elder's criticism bears also upon the appearance of the half and quarter eagles designed by Bela L. Pratt. He considers the figures of the Indian and the eagle well modeled but objects to the lettering, stars and numerals which are incuse or sunken below the surface of the coin. In reference to the half dollar, quarter dollar and the dime piece of the silver coinage, he thinks the figure of Liberty that appears on the obverse side of these coins a mere caricature, the heads especially, and an insult both to the Goddess of Liberty and the beauty of American womanhood; the eagle of the reverse side as only a nondescript effigy, and wonders where the artist got his ideas.

WINNERS IN WHITNEY COMP'TION.

The prize winning exhibits, in the competition for sculpture, painting and architecture recently instituted by Mrs. Harry Payne Whitney, are now on exhibition until tomorrow at her studio, 8 W. 8 St. The proceeds are to go for war relief to the "Fraternité des Artistes." The prizes were awarded by a Jury consisting of Paul Chalfin, William A. Delano, C. Grant LaFarge, Paul Manship, J. Alden Weir, James E. Fraser and Barry Faulkner, the latter taking the place of Howard G. Cushing. In the sculpture competition, the subject being "The Struggle," and in which there were some fifty entries the first prize of \$150 was won by Paul Herzel by his fight between a leopard and a python. The second prize of \$100 was taken by Edith B. Parsons for her group of three Belgian refugees and the third of \$50 by Henry Price for his wrestlers.

The first prize of \$200 for a mantel piece for the chief room in an actors club house, was won by August Brunella, sculptor and Mr. Lora, architect. The second prize of \$100 was taken by Ulysses Ricci sculptor and Walter Schneider architect. The first prize for "Philosophy" intended for a decorative panel for a lecture hall went to N. D. Potter, the second to E. Krauss and the third to Arthur Crisp. George Wilson and William Miller, architect and painter took the first and Wiard B. Ihnen and Mr. Ten Bosch the second prize for the sketch for the decoration of a dining room.

The student sculpture competition had some fifty entries, thirty-eight being rejected as the competition was open only to students registered in art schools or assisting artists. Edith B. Parsons who was awarded the first prize was excluded as non-eligible. It went to John Ruhl. August Brunella took the second prize, L. J. Ulrich the third, S. Baizeman the fourth and Mrs. Mary Hunt the fifth. The last gave her work to the fund.

NEW CLEVELAND MUSEUM.

The new Museum, now entirely under roof, is duly brought nearer completion by a large force of workmen and gives every promise of being ready for the opening date in November, next. Although the interior is now only a vast succession of workshops, with dirt floors and piles of lumber and stones on every hand, the way is clear from one end of the building to the other, and a visit already reveals much of the beauty of form and well conceived arrangement of the museum.

At the main entrance, facing south, a terraced approach will lead to a noble flight of steps, by which one reaches the pillared doorway. Four monolithic columns, with Doric capitals, support the entrance. There is a large rotunda, the high circular dome glassed overhead, and to the right is located the east court, eventually to be filled with sculpture. At the left a similarly proportioned court is to be treated as a garden, a distinctly new feature. Back of these, to the north, run a series of well-lighted exhibition rooms.

The administration department, all concentrated in a series of offices and storerooms on the ground floor, is one of the most admirable features of the museum. Pictures and other objects received for display will be brought through the north entrance, registered, unpacked, inspected by Director Whiting or one of his assistants and either placed in one of the storerooms or values, or taken directly by elevator to the floor above. Everything connected with the business of the big plant is massed in one-quarter of this floor.

An auditorium with a seating capacity of 450 is also located on this floor and will be used for lectures, plays, illustrated travel and art talks and other forms of entertainment. Dressing rooms, a rest-room, tea-room and kitchen are also provided for. The museum will have its own photographer, for whose use one of the new "doorless" dark rooms is being equipped.

The building is of white Georgia marble. Inside, sandstone and marble will be used. An interior vista of 300 feet is assured from east to west, the building's length, while the rotunda and galleries measure 123 feet across from north to south.

Mr. J. Arthur MacLean as curator and Mr. James F. McCabe as superintendent of building and grounds, both formerly with the Boston Museum of Fine Arts, will be associated with Director Whiting.

An art exhibition of importance is planned for the opening next November.



COUNTESS KINSKI
Mme. Vigée Lebrun

At the Ehrich Galleries

WATER COLOR CLUB ELECTION

At the Annual Meeting of the New York Water Color Club, on Jan. 14, the following officers were elected: Henry B. Snell, President; Mrs. E. M. Scott, Vice-President; Charles C. Curran, Treasurer; William J. Whittemore, Secretary. The Jury of Selection for the next annual exhibition is as follows: W. J. Aylward, Louis F. Berneker, Arthur Crisp, A. L. Groll, George Luks, David B. Milne, Miss Tony Nell, Miss A. H. Platt, William Ritschel, Miss Helen Simpson, Everett L. Warner, Cullen Yates.

LATE ACADEMY SALES.

Sales at the Winter Academy during its last week were Leonard Ochtman's "Greenwich Hills," \$2,000; Louis D. Vaillant's "White Clouds," \$250; "A Blue Day," by F. K. M. Rehn, \$1,500; Charles L. Hinton's "Head of a Young Girl," \$350, and a set of book ends by Edith B. Parsons, \$90.

WATERCOLOR SOCIETY JURY.

The jury of selection for the Watercolor Society's 48th Annual Exhibition at the National Arts Club, Feb. 4 to Feb. 25, consists of Cullen Yates, Albert L. Groll, A. T. Van Laer's, Gifford Beal, Carlton T. Chapman, Edward Dufner, C. C. Curran, John Ward Dunsmore, H. L. Hildebrandt, F. Luis Mora, Henry B. Snell and W. T. Whittemore. On the Hanging Committee are Edward H. Potthast, E. Irving Coussé and W. Granville Smith.

A VERY RARE VASE.

Mr. Edward Gorer, of New York and London, dealer in porcelains, is bringing with him on the Lusitania what is said to be the rarest piece of Chinese porcelain in the world. It is so precious that he did not wish to send it to his galleries, at No. 560 Fifth Ave., by ordinary channels, but decided to bring it in person. It is a Yellow Hawthorn valued at about \$200,000.

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COPLEY'S LAST CANVAS.

The last work of John Singleton Copley, an important historical canvas entitled, "Monmouth before King James II." from the collection of the artist's son Lord Lyndhurst, and a companion to the picture "Charles Demanding the Five Members," which he painted for the Boston Public Library for £1,500, is now on exhibition at the Galleries of Mr. E. M. Hodgkins, No. 9 East 54 St.

The picture, which contains a score of half life-size figures, was not quite completed at the time of the artist's death, but is a typical work—fine in color, strong in composition and full of action. It depicts the youthful Monmouth ordered from the presence of the King after his unsuccessful plea for mercy, and on his way with the guards to his execution in the Tower.

Dramatic is the scene so well rendered, and it seems strange that a canvas depicting such a historic event and one so typically of so noted a painter, should not ere this have found a permanent museum or private home.

EXHIBITIONS NOW ON**Panoply and War's Array.**

When so many men are being killed and wounded daily by shell and shrapnel, by bullet, sword and bayonet, it is interesting to learn fully, at short and safe range, how since the middle ages, the means of defence have decreased, in as great ratio as those of offence have increased. To wander back in imagination to the days of chivalry, with the strongest touch of realism given by the sight of the arms used and the armor worn by king, prince and paladin, by knight, squire and man-at-arms, the public from Tuesday on will only have to take a trip to the Metropolitan Museum. For then they will find that, by addition of the famous collection given by Mr. William H. Riggs, to the objects owned already by the institution, there is on view perhaps the finest collection outside of the Armoria Real at Madrid, the Royal Armory at Milan and the Imperial Armory at Vienna.

**BUCKLER**In Riggs Collection. Italian, 18th Century
From March Metropolitan Museum Bulletin

The official opening of the Riggs collection will take place on Monday evening when the trustees will give a reception with music of the Symphony Orchestra to members and their friends.

Under the efficient direction of Dr. Bashford Dean, the curator of the department, the superb gift of the American collector so long a resident of Paris, has been arranged in the spacious halls and galleries specially designed for it in Wing H, together with other arms and armor, Oriental as well as European, received or acquired by the museum from other sources. It was the request of Mr. Riggs that this should be done, so that the public could have the utmost possible benefit from a strictly chronological arrangement of all available material. The European collection, including the de Dino and Ellis objects is housed in the large court beyond the Egyptian galleries at the northern end of the building, and its surrounding colonnade in a spacious hall beyond and a smaller room. In two galleries opening from the Eastern side of the large court are displayed the Oriental objects, in one the arms and armor of Japan and in the other those of India and Persia.

The value to the public, and especially to artists and artisans, of the great gift of Mr. Riggs, is evident for here can be examined the very finest examples of the work of the Quattro and Cinque Cento and the Renaissance armorers, who ranked high among the artistic craftsmen of the day.

**BREAST PLATE**In Riggs Collection. Milan—1st Half 16th Century
From March Metropolitan Museum Bulletin

rounding colonnade in a spacious hall beyond and a smaller room. In two galleries opening from the Eastern side of the large court are displayed the Oriental objects, in one the arms and armor of Japan and in the other those of India and Persia.

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Beginning in his school days at Vevey in Switzerland, where he had as a fellow student the late J. Pierpont Morgan, Mr. Riggs started in vigorously to collect when he began to study engineering at the Technical High School in Dresden and made a friend of the director of the Armory, then housed in that palace of the decorative arts the Zwinger. He traveled much in Germany, Italy and Spain, enriching his collection with zeal, having the advice of the chief museum authorities and securing many a trouvaille. Most of the objects were purchased between 1856 and 1860.

One of Mr. Riggs' greatest finds was the purchase, while living in Lord Normandy's villa at Florence, of the 300 pieces of the collection of the Marquis Panciatichi Ximenes. Among the other collections, from which he drew for his own, were those of Medina-Celi of Madrid, Pourtales, Soltykoff, Saint-Seine, Davilliers, Spitzer, Just, Wagner, de Courval, De Rosiere of Paris, Pujol and St. Maur of Toulouse, De Bellevall of Beauvais, Moran of Dijon, Haussman of Vienna, Freppa and Guastalla of Florence, Marignoni of Milan and Londeborough, Maignac, Meyrick and De Cosson of London. From the Tower of London through Prince Soltykoff, who had bought them, came some pieces. Others are duplicates of the royal collection at Dresden and from the civic armory at Graz while single pieces come from the collection of the Dukes of Lorraine, from a Brittany Church at St. Pol and from the Chateaux of Montaubon, Langeais, Roumenne and St. Julien and the Hotel Carnavelet in Paris.

The historical pieces of the collection are numerous, including many royal relics. There is the lance rest of a gauntlet, part of a helmet of Philip II, the casque and collection of Louis XIII, head pieces of Henry II, and Charles V, a pistol of the latter, parts of helmets of Charles V, and an elector of Bavaria, a half armor of Julius II of Brunswick, a cross bow with a box of bolts of Augustus, the Strong, of Saxony, head pieces of Christian I and II and Johann Georg I of the same line and of Ferdinand of Tyrol, a gauntlet of Henry VIII. There is a cannon given by Henry IV to his cousin of Vendôme and a culverin of the days of Charles V. Other pieces with the interest of sentiment belonged to the House of Savoy, still others were once owned by Nicklas von Radzivil. There are man and horse breastplates of the Guzmans and Dorias, a banner of the Medici, a dagger of the Trevalzi, and a stirrup from the tomb of Cean Grande.

A notable piece is the complete suit of equestrian armor, which once was worn by Marcus Antonius Colonna and there are suits of half armor of the Duke of Alva, a Duke of Lorraine, one of the Medici, a Della Rovere, the Marquis of Bassompierre, a De Lalanne and Baron Preussing. The head pieces include those of the Duke of Alva, and the Marquis de la Trémouille and of members of the families of Grimani, Visconti, Tiepolo and Montingengo. There is a corespel of a guard of honor of Louis XIV and a state partizan.

The total number of objects in the collection is nearly 2,500. There are 59 suits and half-suits of armor, 180 helmets, 148 other detached pieces, 18 banners, 37 horses' bits, 2 cannon, 47 bows and cross-bows, 93 firearms and accessories, 62 daggers, 486 lances and halberds, 50 saddles and pieces of horse armor, 58 maces and short pole arms, 20 war horns and drums, 286 swords, 38 pistols, 68 shields, 34 sword accessories, 53 spurs, 27 stirrups and 14 instruments of torture.

Matisse at Montross.

The long anticipated exhibition of representative works, paintings, sculptures, drawings, etchings and lithographs by the renowned founder of the so-called "new movement in art, Henri Matisse the French artist, arranged by Mr. N. E. Montross, opened at the Montross Gallery, No. 550 Fifth Ave. on Wednesday last, where it will be open week-days until Feb. 27 next, including the two Holidays of Lincoln's and Washington's birthdays, Feb. 12 and 22.

To those American art lovers who have been at all in Paris or in any of the larger European capitals the past ten years—the work of Matisse is not a novelty, while some examples of his paintings and sculpture were shown here in the Armory Impressionistic Show in 1913. The present display, however, is so well arranged and its numbers so well selected, to present the versatile artist's work in several mediums, that it will be found most interesting even to those who know Matisse, and a revelation to those who know him not.

As the influence which, with the exception of that of Cezanne—has been the strongest on the younger French and Continental artists of the day—the work and ideas of Matisse calls for special attention and study and even if one cannot admire his too evident love of the ugly in form and feature, his frequent vulgarity of subject and treatment in all the mediums, one cannot but marvel at his versatility and be impressed,

above all, by his draughtsmanship and grace of line. For the man, despite his glaring faults is unquestionably able and capable of higher flights than he has yet made. He is a paradox—for with at times his evident love of the beautiful as shown by his grace of line and infrequently his composition and color, he seems to prefer to render the ugly in an ugly way. In fact he may be called "The Apostle of the Ugly."

There are four strong drawings of a man's head, 25 etchings, mostly portrait-heads and all marked by strong drawing and expression, 19 lithographs, again strongly and gracefully drawn, 14 oils and 16 sculptures—74 numbers in all in the display, which will excite more criticism and discussion than any held or to be held this season.

The oils and sculptures will excite the most interest and discussion. Of the former the last work of the artist, "A Woman Seated," with its wooden face, curious spiral curves, which indicate a chair, and dirty gray color scheme, will draw the public almost as much as the famous "Nude Descending a Staircase," of the Armory Show. There is good color in the "Cocus," a still life and the "Cyclamen," while an interior with a landscape seen through a window, "The Gold Fish" is clever in composition and has certain distinctive force and impressiveness. The same remark applies to the "Studio under the Roof," done almost in flat tints. As to the so-called "Nude in a Sunny Landscape," it is impossible to see anything of truth and beauty in such a work. The "Woman Seated" and the "Hat with Roses," are both distinctly ugly with untruthful color, flat unmodelled features and vacant expression.

These works violate the essential canons of art and it is difficult to see how they can have any educational or art value.

In his sculpture Matisse seems to delight in choosing the ugliest models possible. Witness his four studies of a woman's head, two in plaster and in bronze, finely and strongly modelled, but each repulsive in expression, to a degree. "The Serf," ugly as it is, is true and "Rodinesque," but the snake-like "Nude Woman, Standing," is so utterly untrue to Nature in the modelling of the form as to be a travesty.

The striving after sensational effect and the love of the morbid and ugly, characterize the sculpture of Matisse as now displayed.

Fine Old English Portraits.

A very goodly company of members of English and French Society of the eighteenth century, are assembled in counterfeit presentment by distinguished artists of their day, at the gallery of Lewis and Simmons, 581 Fifth Ave., where they will remain for several weeks. Here is Lady de Trafford shown by Harlow as very attractive and much at her ease. She is evidently a lady with a voice, for she holds the song "Sweet Lady, Adieu," by M. P. King. Sir Robert and Lady Walpole gaze pleasantly from Hoppner's canvas, at either side of George I, whom Sir Godfrey Kneller has presented in all the glory of the costume and regalia of the Order of the Garter.

The healthy looking Earl of Guilford stands much at ease with his hat in one hand and the other in his pocket. Here the artist is Romney. Another fine example of this master is the portrait of Mrs. Nicholas sitting with an open book.

Mrs. Allinham and her son are by John Hoppner, the latter with his hand on a book. John Singleton Copley presents in spirited fashion Capt. Maitland who took Napoleon to St. Helena, and is appropriately shown just sheathing his sword. "Squire Hallett" is pictured by Gainsborough with a very alert expression. The self portrait of Angelica Kauffman is a sensitive and attractive piece of work, while Mrs. Lloyd, the first female member of the Royal Academy, is limned with great appreciation of character by Romney.

Placed with this highly interesting group of British worthies is an imposing marble bust by Coston of a French nobleman of the days of Louis XV, and there are shown elsewhere in the establishment, fine Flemish and other tapestries as well as a number of objects of art.

Early French Masters at Ehrichs.

There is a most attractive display of well chosen examples of the early French masters now on at the Ehrich Galleries No. 707 Fifth Ave. to Jan. 30, and one that no lover of the decorative and dainty art of the famous 17th and 18th century French painters should miss.

The three portraits by Hyacinthe Rigaud are not only of exceeding merit and quality, but have personal art historical interest as they portray the "Artist and His Family" and "Jacques Rigaud the Artists Brother and Family" both delightfully quaint groups, and the noted French sculptor

(Continued on Page 3.)

BOSTON.

George Noyes is making a most attractive exhibition of his recent work at a local gallery. This independent painter constantly grows in strength and grasp of his subject, and in his color, always delightful, he has now surpassed himself. His treatment of landscape conveys to the observer something of the great outdoors and fills even the layman with enthusiasm.

At the "Guild", W. J. Kaula shows a collection of excellent landscapes with fine cloud effects, which he knows how to paint so well. His fine towering cumuli are very impressive and the terrestrial portions of pictures also deserve high praise.

The exhibition of the work of some 14 local women painters in the cast gallery of the St. Botolph Club, must be quite a shock to the feelings of some of the "old fogey" members who think the proper place for "Woman" is "The Home" (especially if it can be on Beacon St.) "How unseemly to paint the figure," etc., etc. A straw which shows how the east wind of culture blows through the "Back Bay" of artistic Boston! It is reported that the artist members are surprised and equally annoyed to discover that the feminine element in art circles is so competent. Adelaide Cole Chase leads this march of Art Amazons, closely followed by Mary Hazleton, Lillian Hale, Elizabeth Paxton, L. C. Perry, G. F. Fiske, Rosamond Coolidge, A. R. Sohier, M. F. Richardson, Marion Powers and others. This show has been on tour in the western States for the last two years.

It is understood that the artist members of the Boston Art Club will offer their annual show to the eager public, Jan. 22. As the Club is the only art organization having the energy to undertake a real exhibition every year much credit for such enterprise should be given it. In times past the Copley Society could be reckoned upon to make at least one interesting display a year, but it seems to have become decidedly middle-aged, and to be resting upon its past laurels. The annual Twelfth Night Revels of this Society occurred Jan. 11, in Copley Hall, with peasants from all parts of the earth represented, and the feature of the entertainment was a "Cubistic" St. George in box-shaped armor.

In a local gallery some well-executed watercolors by Onorato Carlandi, make a handsome show. The 70 or more subjects were found on Lago Maggiore, the Roman Campagna and in North Wales.

In the Vose Gallery a comprehensive showing of W. J. Whittemore's work is handsomely hung, and makes a fine appearance. Further notice of this collection next week. John Doe.

PHILADELPHIA.

An exhibition "Illustrating the Progress of the Art of Photography in America," is open under the auspices of the Photographic Society of Phila. at the Rosenbach Galleries.

Some 128 plates are shown by artist-photographers. Among the exhibitors represented by noteworthy contributions are Miss Gertrude Kasebier, whose portrait of Auguste Rodin is one of the best things in the show; Alvin Langdon Coburn, showing in his group an admirable view of Paris with Notre Dame Gargoyles; a beautiful "arrangement" by C. Yarnall Abbott, "Japanesque"; a number of good figure subjects by Clarence H. White; "Rhythm," a study of reflections in the river under a bridge by Angelo Romano; some charming misty effects by B. F. Haywood Shreve and Dwight A. Davis; good nudes by W. B. Dyer and Arnold Genthe and a group of beautiful still-lives, by Maurice T. Fleisher.

At the Phila. Art Galleries, there is now on, an exhibition of 93 pictures from the estate of the late James N. Smith, of Brooklyn, including a fine example by Birge Harrison, "The Convent or First Communion"; a "Street Scene in Amsterdam," by A. Evensend, and other canvases attributed to Corot, Daubigny, Jules Dupré, David Teniers, Schreyer and Henner.

The recent special meeting of the Academy Fellowship to consider the "New Movements in Art" was not a very satisfactory one so far as clearing up the ignorance of everybody outside the mystic circle was concerned. The reading of a paper supposed to express the aims of the followers of the cult was followed by insinuations of their incipient insanity on the part of other speakers and so the matter ended without much benefit to anybody.

Eugene Castello.

ROCHESTER.

Nine of the pictures recently shown at the Averill Memorial Museum here where the oils of George Hitchcock, removed from the Albright Gallery Buffalo are now on exhibition, have been sold to local art lovers. Among the purchasers of the strong and clear aired canvases are Meses, George Aldridge and John Elbs and Mr. P. H. Murray.

CHICAGO

The inaugural of the exhibition of the Buckingham collection of Japanese prints in the Art Institute was an auspicious social event. The Antiquarian Society, Municipal Art League, Chicago Society of Artists, and Institute Directory united in making the week a memorable one in the history of art in this city. On Jan. 1, the show was opened with a reception given by the officials, assisted by many patronesses, and members of the Municipal Art League. On the 15th, the Antiquarian Society held a reception in the Institute in honor of six Chicago artists—Ralph Clarkson, Louis Betts, Frederic Bartlett, Lawton Parker, Oliver D. Grover and William P. Henderson. The reception committee included Mrs. Walter Brewster, chairman; Mrs. Henry S. Robbins, Mrs. Harry Pratt Judson, Mrs. Angus Hibbard, Mabel Linn. Tea was served by Mrs. Ray Atherton, Mrs. Howard Linn, Mrs. William Hale, Eleanor Hamill. The reception was supplemented with a tour through the eight galleries occupied by the Buckingham collection.

On the evening of Jan. 18, the Chicago Society of Artists held a large social meeting in the Club rooms of the Institute. The members of the Municipal Art League were guests of honor.

The Macbeth galleries, New York, are represented at Roulliers where Cheshire L. Boone is in charge of the sixty-seven oils shown. This is a splendid opportunity for art lovers to enjoy representative American paintings. The artists exemplified are: Hunt, Gifford Beal in "The Mall, Central Park"; Howe in "Morning Lowlands" and "The Rapids"; Garber in a Winter scene, "Melting Snow"; Groll in three Arizona canvases; Harrison; Winslow Homer in "Moonlit

EXHIBITIONS NOW ON.

(Continued from Page 2.)

Antoine Coyzevox. These words have the rich full color and vigor of expression which distinguished Rigaud's canvases.

Next to Rigaud, Mme. Vigee Le Brun, that most fascinating of women painters, is best represented and also by three examples, all thoroughly characteristic. Her portrait of the lovely Countess Kinski who as wife of the Austrian Ambassador to France during the Revolution became famous—is altogether charming, and in her best manner, while the bust presentations of Count and Countess Siemontski-Bistry are an unusual pair, and make up in loveliness for the unepithetous names of the subjects.

A small and glowing head of an old man by Fragonard, a thoroughly typical portrait of "Mlle. Raycourt as a Vestal," by David, a man's portrait by Grimoux—exceptionally rich in quality, a lovely double portrait, half life size panel of the "Duchesse de Chateaux and Comtesse de Flavacourt" given, and with reason to Nattier, two examples of Carle Van Loo, a "Portrait of the Artist's daughter" and another of "Louis XV Allegorically Representing Music" and three of Louis Michel Van Loo, presentations of "Princess Galitzin," "William of Orange," and of a "Cardinal," compete with a good "Portrait of a Lady" by Largilliere this unusually good display, on which the Galleries are to be warmly congratulated.

In Norway and Elsewhere.

Noble subjects largely and knowingly handled, with a fine sense of color and a sane impressionistic way of looking at things, are the characteristics of the 21 landscapes, a number of them Norway



THE MOTHER'S RETURN

F. S. Church

Wall St. Employees' Relief Committee—250 chances at \$2 and \$500 delivered to the fund

surf" and "Gloucester Schooners"; Henri Hawthorne, Fuller, Frieske in "In the Doorway" and in "Lillies," and "White Lillies"; Wyant in "Grey Day" and "Passing Shadows"; Ballard Williams with three canvases; Carlson with four; Davies with "Jewel Bearing Tree" and "Silver Springs," "Sleep," and "Many Waters"; Dougherty, Coman, Inness with "Summer Foliage"; Keith in "Toilers on Sea" and "In the Grove"; Wiggins, Lafarge, Lawson, Metcalf, Miller, Ochtman, Olinsky, Henry Ranger with "The Old Stone Wall" and two others; Waugh in a "Gale at Sea"; Robinson, Redfield, Van Laer, Ryder, Twachtman, Symons with three canvases and Sartain.

In the Galleries.

A score of paintings by Roy Brown are on exhibition at Thurber's.

There are several old pictures on special exhibition at Reinhardt's—where the modern Dutch masters hold attention. At Anderson's, works by French artists are featured and in the print gallery there are several rare etchings by English masters. Miniatures by Charles Turrell, an English painter are on special show. Queen Mary and several royalties are included in the collection.

Paintings by Max Gundlach are on view at the Palette and Chisel Club.

The Shulzes, Ada Walter and Adolph, are gorgeously exemplified in twenty-four oils installed in one of the galleries of the Fine Arts Shop. The Shulz pictures are gaining applause this season wherever they appear.

The annual election of officers of the Art Institute was conspicuous, last week, for only one change in the roster. William O. Goodman, a trustee of the Institute, and President of the Friends of American Art, was appointed to fill the place of the late Albert A. Sprague on the executive board. H. Effa Webster.

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FIFTH AVENUE and 36th STREET
NEW YORK

Hayley Lever at the City Club.

The technical alertness which Hayley Lever displays in his vigorously effective, if a trifle slap dash, paintings, is shown in another fashion in the fact that he has, since his arrival in N. Y., made notable use of the somewhat unusual quality of picturesqueness it has to offer. The results of this and of his former artistic meanderings, along the British quays and coasts, he displays in the collection of 36 oils, now on view in the cosy reading room and gallery of the City Club at 55 W. 44 St. Here there are, side by side, such works as "St. Ives Harbor" and "Blizzard, 1914—L. Road." On one hand there is "Smeaton's Quay" and on the other "Clearing Snow—Broadway and 65th St." Among other highly effective New York scenes are "Broadway in Winter," and "Claremont Avenue." There is a fresh-aided well-lit view of "Exmouth Docks, Devonshire," a striking study of "Sun and Shadows on Snow" and an effective "Still Life" with grape fruit and other breakfast adjunct.

H. Ledyard Towle's Works

At the Arlington Galleries, 274 Fifth Ave., there are displayed through Jan. 30 a number of oils, watercolors and pastels by H. Ledyard Towle. These include several portraits, one of which is of Mayor Mitchell. Others much less official in character and effectively handled present the artist's wife, Samuel G. Baynes, Esq., and Messrs. J. J. Carty and Frank E. Towle. Very attractive is the portrait of a lady called "Violet," "April Days" is an excellent impression and there are besides landscapes and shore scenes and a number of fresh little New York street scenes, which include "Christmas Morning, Washington Sq.," "Hotel Plaza, Central Park Lake," "Winter Afternoon, City Hall Park" and the "Woolworth Building." The watercolors and pastels, which are most attractive, include the spirited scene on "Ladies Night at the Larchmont Yacht Club," the "Moonlit Manor House," "Six o'clock, Washington Sq." and the admirable little drawing "The Optimist."

PARIS LETTER.

Paris, Jan. 13, 1915.

It is to be feared that, since the war's outbreak, we have almost forgotten here that art exists. All the dealers' galleries, (except a few brocanteurs), are closed, there are no sales and no exhibitions, and nobody thinks or talks about pictures or art works. All the places of German and Austrian dealers have been placed in the hands of a receiver.

There is no business of any sort here, in any trade, except provision dealing and war material. The trade and industry of the country are paralyzed.

It is announced that Jules Lemaitre has bequeathed the Louvre his portrait of the Countess de Lyones by Amaury Duval. A still more notable gift is that of the rich collection of pictures, old furniture and objects of art of the Baron de Schlichting. The value of this collection is said to be comparable to that of the Camondo collection. Among the furniture signed by Crescent is a secretary given by Matherine II. to one of her descendants.

The Luxembourg has received a magnificent gift—two hundred engravings and lithographs representing the entire oeuvre of the British artist, Frank Brangwyn—given by him in homage to France and her soldiers. Robert Dell.

ARTISTS' CARDS.

35 cents a line—minimum 4 lines.

M. C. SCAPECCHI has opened evening classes for tuition in old Siennese and Florentine gilding and toning—painting in Tempera on wood and illustration on parchment. Apply or write for information to 77 Irving Place, telephone 2409 Gramercy.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE JANUARY BURLINGTON.

Blake's remarkable drawing, "The Spiritual Form of Nelson Guiding Leviathan," furnishes the frontispiece for the January number of the Burlington Magazine. Sir Martin Conway writes of "The Blue Bowl in the Treasury of St. Mark's, Venice," K. A. C. Creswell discusses "Persian Domes Before 1400 A. D." and Bernhard Rackham "The Engraver Hancock and Battersea Enamels." Sir Claude Phillips has "Notes on Two Portraits" one being Drouais' "Comte de Provence afterwards Louis XVIII" and the other Ruben's "Portrait of a Lady," both owned by Mr. Hugh Morrison of Fonthill. Bowyer Nichols tells of "Two Exhibitions in Aid of National Funds," the illustration being of De Heere's "Queen Elizabeth," with the same owner and Ruysdael's "A Fair on the Ice" and Gainsborough's "Viscount Hampden" both owned by Colnaghi and Obach. In continuation of their notes on "Pictures in the Royal Collections," Lionel Cust and F. Jos. Vanden Branden, talk of the portraits by Sotto or Joost van Cleef of himself and wife, the painters "The Adoration of the Shepherds" and of Van der Pluijm's "Parable of the Laborers in the Vine Yard." The Burlington may be had of the American agent James B. Townsend at 15 E. 40 St.

AS TO ART APPRAISALS.

The published statements that Mr. John W. Hutchinson, the representative of the new State Controller Mr. Eugene Travis, in matters of appraisals for the inheritance tax, and the executors of the estate of J. Pierpont Morgan are dissatisfied with the recent appraisal by Mr. Samuel Marx of the art and other property of Mr. Morgan, contained in his city and country residences and Library, causes no general surprise, in art circles at least.

The probable reappraisal of this art and other property, brings to the fore the question of the method and manner of appointment of appraisers of property, especially of art properties in this State, and whether or not sufficient care and attention are paid in such appointments to, and sufficient research made into the qualifications of appointees.

The English custom of having such appraisers appointed by Judges of known probity, only after searching investigation of records and references, and the having a fixed fee, we believe, of 3% on insurance and 5% on inheritance tax appraisals, would seem to be preferable to the New York State custom of giving such appointments, as a rule, to persons having only political influence as a qualification, and to bargaining as to their fees.

CORRESPONDENCE.

Coming Allied Artists' Display.

Editor AMERICAN ART NEWS.

Dear Sir:

Arrangements have been made by the Allied Artists' of America to hold their second Annual exhibition in the Fine Arts Building, 215 West 57 Street, to open on or about May 1, next.

There has recently been, a widespread discussion among artists and in the press, on the subject of public art exhibitions. Those institutions which send a general invitation to contribute work to their annual displays, subject to the selection of an appointed jury, and at the same time, especially invite such a large number of "exempted" works that only a small percentage of those submitted can be accepted by the jury, have been very generally condemned. This method is manifestly unfair to those who have not been especially favored. Then there is the group idea, and this has many advocates. In one of the recent magazines, it was ably discussed by an artist. The National Academy, although its exhibitions are open to all whose work can pass its juries, is annually abused and criticized.

The Allied Artists, of America, as a young organization, with no traditions to hamper it, proposes to experiment with these various methods in the hope of determining which will insure the best and most representative exhibitions.

Last year, the new Society made its first appearance with a very creditable exhibition at the Municipal Gallery in Irving Place. The manner of assembling it was essentially the same as that followed by the Academy. This year the Society will confine itself to the work of its members, without a jury, etc., as stated above, which is the group idea. What the method may be next year is undetermined. It is quite possible that the wide open exhibition, without jury, may be tried. The Allied Artists are well qualified to solve the problem. All these methods have been tried, but there is no other organization that has been willing to officially test them. Their frank attitude of experimentation and their resolve to hold to the most liberal and the highest standards in art should carry them far in solving this important question.

Sincerely yours,

G. Glenn Newell,

New York, Jan. 20, 1915.

Mr. Edgar Worch Not in French Army.
Editor AMERICAN ART NEWS.

Dear Sir:

On Oct. 10 last you mentioned in your valued paper that Mr. Edgar Worch of "Worch of Paris" was fighting in the French army. I contradicted this statement to one of your employees at the time, wondering from where he had re-

ceived this erroneous statement. I forwarded the article to my principal, Mr. Adolphe Worch who, as you probably know, is the only owner of "Worch of Paris," No. 467 Fifth Ave., New York, and of our main establishment, A. Worch, No. 1 rue Bleu, Paris.

This, your article, has been taken up by envious competitors and caused much annoyance, and is still causing prejudice to Mr. Adolphe Worch in Paris.

We beg you to understand the following facts. The establishment of Mr. A. Worch, dealing exclusively in Chinese antiques and works of art of the very first class, is a French house, founded in 1888. The sole owner of this establishment is Mr. A. Worch, its founder. His nephew, Mr. Edgar Worch, who has been employed by him, however, is a German. He was in Paris when the war broke out. He immediately severed his connection with his uncle's concern and left for Germany to fulfill the duty towards his country. Mr. Edgar Worch consequently ceased to have, for the time being, anything to do with the establishment of "A. Worch" in Paris, 11 rue Bleue, and "Worch of Paris," No. 467 Fifth Ave., New York.

I enclose a letter from Mr. A. Worch, mailed to me for you. I shall take pleasure in showing you personally, an article of one of the leading newspapers in Paris, which would prove to you the correctness of the statement that your article caused prejudice to the French concern of Mr. A. Worch in Paris.

I should be glad if you could do something to correct the erroneous notice of Oct. 10 without causing any prejudice either to us or to Mr. Edgar Worch.

Thanking you in advance for your courtesy in the matter, I beg to remain, dear sir,

Very truly yours,

Worch of Paris.

Per Willy Liebenstein.

New York, Jan. 18, 1915.

A New Swindler.

Editor AMERICAN ART NEWS.

Dear Sir:

Artists are warned in regard to a man about forty, undersized, robust, clean-shaven, well-dressed and of engaging manner. He visited a Carnegie Hall studio some time ago, pretending to be a friend of the late Frank Millet and seeking information about the latter's estate, assuming that the person addressed must, from his professional prominence, have known the deceased artist well.

The man was given a source of information at a distance and returned a week later at dusk to thank his informant, having learned what he desired. Upon leaving he mentioned that he was obliged to go that evening to Conn. and, suddenly realizing he had not quite enough money, asked for \$5 with apologies and promise as a gentleman to return the sum within three days in person or by check, giving a doubtless false name and Conn. address. This was a tort-night ago. A Victim.

New York, Jan. 20, 1915.

ASK MR. PARTRIDGE?

The ART NEWS is in receipt of inquiries as to the proceeds, thus far at least, of the recent exhibition and sales of pictures and art objects, organized and managed by William Ordway Partridge, for the announced benefit of the Belgian and French artists, suffering on account of the war. The auction sales in the Plaza ballroom and Clarke's auction rooms, stopped before conclusion, left many works unsold, which were transferred to the Studio, 15 West 38 St., to be sold privately.

It would be interesting to know how this sale proceeds, but as a request on the part of the ART NEWS to Mr. Partridge for information was not responded to, inquirers are referred to him. Doubtless Mr. Partridge will soon make public an accounting and report of his sale as did Mr. Nelson of his, and also the manager of the recent "50-50" sale in Mrs. Whitney's Studio.

OBITUARY.

Jesse Traver Montross.

Jesse Traver Montross, only son of Mr. N. E. Montross, a brother having died some years ago, died Jan. 15 at a N. Y. Hospital, while under anaesthetics for an operation, from heart failure.

Mr. Montross, who was only 38, has long been associated with his father at the Montross Galleries, and enjoyed the friendship and esteem of a host of artist and art loving friends. Of a quiet thoughtful temperament and disposition, he was much liked and had an exceptionally good knowledge of art matters. He was also gifted with a keen sense of humor and power of analysis of character which stood him in good stead in his dealings with artists and collectors, who will greatly miss his presence in the galleries. He is survived by his parents and a wife and child. The funeral services were held Sunday last.

LONDON LETTER.

London, Jan. 10, 1915

In reviewing the Art Sales of 1914, one must necessarily confine oneself to the first six months of the year just passed, for the state of the art market from last August onwards, can only at best be described as one of suspended animation. Although there is nothing to chronicle which approaches for magnitude, the McCulloch sale of 1913, there were a number of noteworthy transactions and more than one record price was established. On the whole, however, the average sales were below those of the year before, although at the same time there was a distinct tendency in the prices offered for the work of individual masters both of the old and modern schools to reach a higher level than hitherto. As an example of a painter of the British School to whom the latter remark applies, the name of Henry Thompson may be noted, an artist of the late 18th and early 19th centuries. His "Crossing the Brook," sold in 1827 for £147, fetched as much as £3045 last season, and there is every indication that collectors will do well to watch their opportunity.

A transaction which stands alone among the achievements of 1914, both in England and America, is, of course, the sale, for £70,000, of the small "Panshanger" Madonna of Raphael to Messrs. Duveen by Lady Desborough in the first instance, and subsequently, by Messrs. Duveen to Mr. Widener of Philadelphia, for the reported amount of £140,000, which stands as the supreme sum ever given for a single painting. Less sensational was the purchase by Messrs. Agnew of Holbein's "Thomas Cromwell, Earl of Essex," for £30,000, while the sum of £13,650, paid by Sir Hugh Lane for Titan's "Man with the Red Cap," from the Grenfell Collection, seems positively insignificant in comparison. The picture was sold to Mr. Grenfell by Sir Hugh some years ago for £30,000.

Among the pictures whose salesroom prices rise above £1,000, those of the Dutch and Flemish Schools take a prominent place, the works of de Hooch heading the list. "An Interior with Figures," secured as much as £8,400.

Prices continued to rule high in the case of the Old English Masters, a Gainsborough landscape with Cattle fetched £8,610, and a Lady's Portrait, £7,350. Lawrence, Romney and Raeburn, although not establishing any further records, stimulated large bids, while little less enthusiasm was shown for the French School, the work of Corot, Troyon and Millet ruling high. The sale of the Coats Collection at Christie's, consisting mostly of examples of the Barbizon School, made the second largest total of the season, namely, £42,485 in all.

One of the first of the members of the art world to enlist for active service at the front, was Mr. Frederick J. Larkin, son of the well-known specialist in Chinese ceramics and textiles, Mr. T. J. Larkin of New Bond Street.

In the War Relief Exhibition at Burlington House now on, every picture is hung on the line, only a single row of canvases adorning each wall. Another innovation lies in the admission of the outside public to the Private View on payment of 5 shillings, quite a startling departure. L. G. S.

ARTISTS AT BRONXVILLE.

As a winter resort for artists, Lawrence Park, Bronxville, is gaining in favor. With spacious studios and city comforts, in homes surrounded by picturesque and paintable landscape subjects, and with its nearness to New York, it has yearly attracted new artist residents to its colony. The recent erection of a group of studio apartments is a new evidence of its growing popularity, and it is in one of these studios that Bruce Crane, one of the most recent residents, has painted some of his best canvases, and his wife, Ann Crane, pupil of Twachtman, has painted her most interesting subjects, directly from her studio window.

William H. Howe, the oldest artist settler, has made Bronxville his winter home for more than thirty years, and here in his pleasant studio he has completed many of his well-known cattle pictures from sketches made in Holland, France and at Lyme, Conn. Walter Clark paints many of his sympathetic colorful landscapes in the vicinity of his Bronxville home. Hobart Nichols has a charming home and studio at West Lawrence Park and George H. Smillie divides his time between Bronxville and his New York studio in East 36 St. Charles L. Hinton is another recent resident and William T. Smedley's large, well-proportioned and artistically designed home is one of the finest in Lawrence Park. Will H. Low has long been a resident of Bronxville and there he, with the assistance of Mrs. Mary Fairchild Low, is now painting decorations for the New York State Capitol at Albany, and an unusually important group of decorations for the Legislative Library.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Works of H. Ledyard Towle, through Jan. 30.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Cathedral Parkway Galleries, 2837 Broadway—Works of Francis J. Flanagan, Jan. 18 to Feb. 12.

Carroll Galleries, 9 E. 44 St.—Modern French oils, Jan. 25 to Feb. 13.

City Club, 55 W. 44 St.—Works by Hayley Lever, to Jan. 30.

Century Club—Works of T. J. Wiley, Jan. 23 to Feb. 4.

Daniel Gallery, 2 West 47 St.—A Representative Exhibition of American Art of Today, through Jan. 26.

Ehrich Galleries, 707 Fifth Ave.—17th and 18th century French portraits, to Jan. 31.

Folsom Galleries, 396 Fifth Ave.—Works by Charles P. Gruppe and William H. Singer, to Feb. 8.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian pottery and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Modern French Etchings and English Sporting Prints, to Jan. 30.

Keppel Gallery, 4 E. 29 St.—Original Drawings by old and modern masters, to Jan. 30.

Knoedler & Co., 556 Fifth Ave.—Loan exhibition of pictures, by El Greco and Goya for the benefit of the American Woman's War Relief Fund and the Belgian Relief Fund.

Kouchakji Freres, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

The Little Gallery, 15-17 E. 40 St.—Japanese Color Prints, to Jan. 23.

Macbeth Galleries, 450 Fifth Ave.—Annual exhibitions of 30 oils by 30 artists, Jan. 26 to Feb. 14.

MacDowell Club, 108 West 55 St.—Group exhibition, including Lillian Baer, Varian E. Cockcroft, B. Gutmann, H. L. Hildebrandt, G. L. Nelson, H. E. Townsend, Alice M. Wright and W. H. K. Yarrow, through Jan. 24.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American paintings, through Jan. 30.

Montross Gallery, 550 Fifth Ave.—Works by Henri Matisse, to Feb. 28.

National Arts Club, 119 E. 19 St.—Works by Artist Members, to Jan. 31.

New York Public Library, Print Gallery, (Room 321)—Etchings of 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor.—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Francois Picabia, to Jan. 26.

Works by Marion H. Beckett and Katherine N. Rhoades to follow.

Pratt Institute Gallery—Landscapes by Gardner Symons, through Jan. 23.

Print Gallery, 707 Fifth Ave.—Oils by Mrs. R. O. Butler, to Jan. 30.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Pierre Tartoue, Feb. 1-15.

Scott & Fowles Co., 590 Fifth Avenue—Portrait Drawings in Color on vellum by John S. Eland.

CALENDAR AUCTION SALES

American Art Association—American Art Galleries, Madison Sq. So.—Mrs. Tucker's furniture and art objects and Mrs. Emilie A. Havemeyer estate remainder, Jan. 25. Collection of Mme. Louisa Nidelet, Feb. 3 and 4. Collections of H. A. Smythe Martin, L. Crist Delmonico and J. H. Koch and the late Ichabod T. Williams and Rudolf Seckel, Feb. 5.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Part II of the Robert Louis Stevenson collection of books, autograph letters, manuscripts and curios from the South Seas, on exhibition Jan. 16 to sale in three afternoon sessions beginning Jan. 25. Thackeray collection of B. A. Behrend of Brookline, Mass., musical manuscripts and autograph letters from Carl Hamm, and fine books from other sources.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Old English China, lustre, glass, pewter, cop-

per and historic Staffordshire figurines, the property of a Massachusetts collector, on exhibition Jan. 23 to sale on afternoon of Feb. 3.

Merwin Sales Co., 16 E. 40 St.—Small collection of pictures by American Artists, made by the late Christian P. Roos, Jan. 28. Two private libraries Jan. 26 and library of John L. Clawson of Buffalo, Jan. 28 and 29.

ART AND ARTISTS.

Two large canvases by Carl Rungius were recently purchased by a New York collector. The subjects were his well-known "Mountain Sheep" and "Moose."

Mr. Charles Vezin retired Wednesday evening last, from the Presidency of the Art Students League, a post he has long held and which he leaves to the regret of all, and Mr. Julian Garnsey who has been Treasurer was chosen to succeed him.

Charles F. Naegele is painting the portraits of Mr. and Mrs. Myles Collier for their son. Both are bust portraits, and as the artist was an intimate friend no one is better equipped to portray their characters with sympathy and knowledge.

Princess Parlaghy who recently left the Plaza Hotel under somewhat sensational circumstances, has taken a modest \$20 suite at the St. Regis and dispensed with her semiregal suite contenting herself with a faithful maid.

Marie Apel, a young English sculptor who recently arrived in this country from London and leased Mrs. Guinness' studio at 3 N. Washington Sq., is modelling a portrait bust of Leon Quartermain, leading man in "My Lady's Dress" in which the sculptor has caught a remarkable likeness. A head of Miss Eva Gautier, the singer, is full of sentiment and ably presented. Both works show the artist an able sculptor with well grounded knowledge of her craft.

Louise Huestis recently completed a charming portrait of Mrs. Philip D. Armour formerly Miss Gwendolin Condon, which has been shown in the Reinhardt Gallery window. The picture is well described as follows: "In a charming pose and simple white draperies, with a half inquiring, half smiling expression in her blue eyes as though asking what of the future, it is a delightful limning of girlish simplicity and shows the artist at her best."

Louis Elshemius of the Sherwood Studios has issued invitations for an exhibition of 20 oils depicting N. Y. scenes in his studio, Jan. 26, 28 and Feb. 2, 4 and 5, 11 A. M. to 5 P. M. The invitations further reads: Most versatile, original artist of all time. The very god of art. "Rembrandt, Correggio, da Vinci, Corot, and others of their mastery are visible in most of your work." Composite of opinions.

James Britton sold several paintings at his recent exhibition at Hartford, in which he displayed a number of canvases sold previously at Farmington. His picture "The Troubadour," was purchased by a N. Y. collector: his portrait of W. Gedney Bunce (replica of his original, owned by Bunce), and several landscapes remain in Hartford collections. Mr. Britton is at work on a number of portraits at his Hartford studio, including one for the State of Conn.

A replica of the memorial figure by Daniel Chester French, erected in Concord, Mass., to the three Melvin Brothers who were killed in the Civil War, has been made recently by the artist and will be presented to the Metropolitan Museum by Mr. John C. Melvin, surviving brother.

The design represents a "Mourning Victory." It is cut from a solid slab of American marble, twelve feet high and about three feet broad. The sculptor has just completed two groups for both ends of the new Brooklyn Bridge. The New York group represents Art, Commerce and Produce, and the figure is an emblem of pride and leadership. That for the Brooklyn end is emblematic of homes and churches. Both are remarkably typical and ably executed. He is now at work upon a fountain for Mrs. Spencer Trask.

Cramp Bronzes, \$5,580.

The Charles H. Cramp collection of bronzes was sold at the American Art Galleries, Thursday afternoon, for \$5,580.

The highest price realized was \$500, paid by W. W. Seaman, agent, for a pair of Japanese bell metal vases, inlaid with gold. Mr. Seaman also gave \$270 for a pair of inlaid bronze vases, signed by Orima. Mr. G. H. Milliken bought a green bronze dragon vase for \$235; Mr. Oshima paid \$200 for antique Chinese cloisonne beaker, and Mr. Dick \$225 for an antique enameled brazier.

F. A. G. HOOD SALE.

Some 59 oils, forming, as was announced in the catalog, and by the auctioneer, Mr. Thomas E. Kirby, of the American Art Association, the collection of the late Mr. F. A. G. Hood of Dorset Sq., London, and sent here by his son, Mr. G. F. W. Hood of Carlisle, England, a young British officer, just ordered to the front, were sold at auction in the Plaza ballroom Thursday evening for a total of \$17,272.50.

The attendance was small, and although some famous names and a few really good canvases figured in the sale, the bidding was seldom spirited and the prices ruled very low even in the present depressed state of the world art marts. Some of the buyers obtained real bargains.

The highest prices were brought by an attractive portrait of a youthful flute player by Opie, \$3,100, an unusually good portrait by Gilbert Stuart of his English period, of Mr. Willett Hood, \$2,425, a delightful figure of a maiden, "The Lute Player," by G. De Bray, \$1,525, and a portrait of an old woman, "Mrs. Bushell," attributed to Raeburn, \$1,700.

A good example of Coppel, "Diane et Endymion," brought only \$600 from Mrs. F. L. Harrison, while Walker and Gillette obtained a good marine, attributed to Backhuysen for only \$500. Canvases attributed to such masters as Jan Steen, Van Goyen and Rigaud brought only \$100, \$200 and \$115 respectively, which will give an idea of the sale. A charming and superior landscape by Nasmyth brought \$420. If the Gilbert Stuart portrait, one of the best seen in an auction room in many a day, had been of a prominent American, it would probably have fetched \$4,000 to \$5,000.

The following is a list of the works sold last evening with the size in inches, first height and then width, with the names of the buyers, where obtainable and the prices

1—Landseer, Sir. E. H., "Study for Painting," A. Highland Ferry (pen drawing) 8 x 7, Bernet, Agent	\$25.00
2—Delacroix, E., "Study of a Horse," 8 1/2 x 13, Bernet, Agent	52.50
3—Cipriani, G. B., "Cleopatra" (drawing in red chalk) 11 x 8 1/2, H. Du Puy	25.00
4—Cattermole, G., "The Frave of Little Nell" (w. c.) 12 x 17, H. Du Puy	25.00
5—Parmigianino, Il., "The Infant Saviour with St. John," (drawing) 15 1/2 x 19, H. Du Puy	25.00
6—McGinnick, A. D., "Landscape" (w. c.) 15 x 19 1/2, Ralph Gushee	15.00
7—McCormick, A. D., "Landscape" (w. c.) 14 1/2 x 19, Ralph Gushee	15.00
8—Lawrence, Sir T., "A Sketch, John Kemble as Hamlet," 14 1/2 x 11, Everett V. Meeks	45.00
9—Steen, J., "The Nativity," 9 1/2 x 12, H. D. Estabrook	100.00
10—Cuvy, A., "Three Boozers Drinking," 13 x 12 1/2, Bernet, Agent	230.00
11—Goyen, J. van, "Mouth of the Meuse," 13 x 22 1/2, Bernet, Agent	200.00
12—Goyen, J. van, "Harbor Scene," 16 x 26, W. H. Coverdale	100.00
13—Zuechero, F., "Lady Elizabeth Dacre," 17 1/2 x 13 1/2, H. Du Puy	9.00
14—Meier, J. de, "A River Scene," 16 x 19 1/2, H. Du Puy	60.00
15—Koeninck, P. de, "The Ferry," 16 x 19 1/2, Bernet, Agent	55.00
16—Ladbrooke, R., "View Near Swains-thorpe," 16 1/2 x 21, Reudert, Agent	60.00
17—Flemish School, "Portrait of a Lady," 21 1/4 x 17 3/4, Seaman, Agent	110.00
18—Wouwerman, P., "A Combat Between Horse and Foot," 17 x 21 1/2, W. H. Coverdale	130.00
19—Isabey, E., "A Shipwreck," 17 3/4 x 23 1/4, H. Du Puy	50.00
20—Vincent, "Landscape—A Copy of Hobema," 19 x 23 1/2, W. Sheldon	25.00
21—Keyser, T. de, "Edward Montagu, First Earl of Sandwich," 24 x 19 1/2, R. Nelson	110.00
22—Nasmyth, P., "View Over the Weald of Harrow," 18 x 24, Bernet, Agent	420.00
23—Barker, T., of Bath, "Herdsman With Cattle," 19 x 26, R. Nelson	85.00
24—Reynolds, Sir J., "The Artist by Himself," Seymour Rosedale	400.00
25—School of Van De Velde, "Marine," 20 1/2 x 24, Bernet, Agent	55.00
26—Troy, J. F., "Heads of Nymphs," 26 x 21 1/2, A. Masters, MacDonald	65.00
27—Lely, Sir P., "Lady Shrewsbury," 29 1/2 x 24, H. Du Puy	60.00
28—Italian Cinque Cento School, "Queen Esther and Her Maidens," 22 x 35, Mrs. T. E. Davis	155.00
29—Beechey, Sir W., "The Hon. Mrs. Vernon," 30 x 25, R. Nelson	230.00
30—Italian Cinque Cento School, "Pharaoh Pursuing the Israelites," 20 x 36, Mrs. T. E. Davis	145.00
31—Belotto, (B. B. Canaletto), "The Canal Regio," 24 x 38, W. H. Coverdale	100.00
32—Bray, J. de, "The Lute Player," 31 1/2 x 23 1/2, Seaman, Agent	1,525.00

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33—Opie, J., "Portrait of John Gurney, Jr.," 30 x 24 1/2, Seaman, Agent	\$3,100.00
34—Raeburn, Sir H., "The Hon. Mrs. Bushell," 30 x 25, H. J. Heinz	1,700.00
35—Beechey, Sir W., "Portrait of Admiral Berkeley," 30 x 25, H. J. Heinz	750.00
36—Hayter, Sir G., "Portrait of Mrs. Gurney," 30 x 25, R. Nelson	200.00
37—Helst, B. van der, "Portrait of William Russell, Duke of Bedford," A. E. Gilbert	175.00
38—Mignard, P., La Comtesse de Bethune-Hedgignoul," 30 x 25, H. Lanthier	120.00
39—Spanish School, "Frederick, Prince of Urbino," 35 x 23, Geo. Blandy	170.00
40—Cotes, F., "Countess of Craven," 36 1/2 x 28 1/4, H. Du Puy	170.00
41—Stuart, G. C., "John Willett Hood," 30 x 24 1/2, Bernet, Agent	2,425.00
42—Opie, J., "Lieut. George Hood Robinson," 37 1/2 x 31, Mrs. John D. Chapman	325.00
43—Somer, Paulus van, "Miss Elizabeth Morrison," 40 x 25, Geo. Blandy	160.00
44—Belotto, "The Rialto Bridge," 24 x 39 1/2, Everett V. Meeks	110.00
45—Backhuysen, L., "The Oaken Walls of Old England," 37 1/2 x 36, Walter & Gillette	500.00
46—Rosa, S., "Jacob's Dream," 28 x 41, H. D. Estabrook	80.00
47—School of Scorel, "Adoration of the Magi," 40 x 30, H. Lanthier	60.00
48—Canaletto, "Church of San Fiergio Magiore," 28 x 43 1/2, Bernet, Agent	525.00
49—Le Sueur, E., "Madonna of the Figs," 41 1/2 x 35, Mrs. F. L. Harrison	125.00
50—Palamedes, A., "Interior with Figures," 32 x 44, Everett V. Meeks	150.00
51—Seeaux, "46 x 33 1/2, Harold Godwin	115.00
52—Rigaud, H., "Philippeaux, Garde des Sceaux," 36 x 48, H. Lanthier	60.00
53—Pontormo, J. C. da, "Venus and Amorini," 47 x 41, H. Du Puy	100.00
54—Coppel, N. N., "Diane et Endymion," 49 1/2 x 39 1/2, Mrs. F. L. Harrison	600.00
55—Linnel, J., "The Vale of Avoca," 36 x 50 1/2, Bernet, Agent	180.00
56—Ramsey, A., "Tennie Cameron," R. Nelson	120.00
57—Beechey, Sir W., "Lieut. Col. the Hon. F. W. Hood," 50 1/2 x 40 1/2, Seaman, Agent	130.00
58—Kaufman, Angelica, "Allyn Fitzherbert, First Lord of St. Helens," R. Nelson	200.00
59—Peters, Rev. W., "Shakespeare Nursed by the Tragic and Comic Nurses," Rev. Dr. Lissman	135.00
Total	\$17,272.50

Salmagundi Treasure Boxes.

The exhibition and sale of treasure boxes, planned by Charles F. Naegele for the benefit of the Salmagundi Club's Library fund will take place in the Plaza ball room in early March. The boxes will be some forty odd in number, designed by leading artists and painted on backgrounds of burnished gold. Never before have American artists of note lent their talents to the decoration of such objects, although it is not an uncommon practice in Europe. Boxes, already completed and on exhibition in the office of the Club have been painted by such artists as R. M. Shurtloff who only finished his work a few hours prior to his recent sudden passing. The composition is one of his typical wood interiors, the top a Winter scene and the sides Spring and Autumn landscapes. George Inness, Jr. has expressed himself in his most poetical manner in his choice of design, on one of the most beautiful in the collection, Frederic J. Waugh is by two designs, the only artist represented. Frank De Haven's contribution is in his best vein, and F. Ballard Williams, the Club's President, has devoted time and thought to a beautiful design. Scott Williams's contribution is unusually good and W. W. Gilchrist's "Leda and The Swan" is well modeled. Other artists whose boxes are completed are Ernest Albert, Gustave Cimmotti, R. Perry, Charles F. Naegele, Glenn Newell, John Ward Dunsmore, Ledyard Towle, Charles C. Chapman, Carl Borg, G. Elmer Browne, Granville Smith and Albert G. Roll. The collection will be on exhibition at a Fifth Ave. gallery next month.

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ARCHITECTURAL LEAGUE.

The Annual Dinner of the Architectural League will be held on Feb. 5, and the opening reception of the annual exhibition, Feb. 6, in the afternoon. The exhibition opens on Sunday, Feb. 17, continuing through Saturday, Feb. 27. There will be public lectures on Saturdays, Feb. 13, 20 and 27. Admission is free Saturdays.

The chairman of the committees on the exhibition and Jury of Selection, is Mr. Cass Gilbert, President of the League. The chairman of the committee on architecture is Mr. Joseph Howland Hunt; the chairman of the committee on sculpture is Mr. Isidore Konti; the chairman of the committee on decoration is Mr. Edwin H. Blashfield, and the chairman of the committee on catalog is Mr. Aymar Embury, II. The League will, as usual, give medals of Honor for the most notable achievements of the year in painting and sculpture, and the New York Chapter, A. I. A. in Architecture.

There is also the Henry O. Avery prize for sculpture, which was founded by the late Mrs. Samuel P. Avery in memory of her son, Henry O. Avery. But probably the most interesting competition is that for the special prize of \$300.00 awarded to the best design submitted by an architect.

Gari Melchers who recently returned from Europe has gone to San Francisco to install his room at the Panama-Pacific Exposition.

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H. A. Bateman Print Sale.

At the Anderson Galleries on the evenings of Jan. 14 and 15, the highly interesting collection of modern etchings, engravings and mezzotints in color, chiefly collected by the late Henry A. Bateman, of Baltimore, were sold for a grand total of \$4,171.50. The first session resulted in a total of \$3,006 and the second of \$1,165.50.

The following is a list of the works sold on Jan. 14 with the names of the buyers where obtainable and the prices:

1—Affleck, A. F., "The Flower Market, Venice".....	5.00
2—Affleck, A. F., "St. Marks, Venice," Max Williams.....	4.50
3—Affleck, A. F., "The Salute from the Schiavone," Max Williams.....	4.50
4—Affleck, A. F., "St. Germain d'Auxerrois, Paris".....	5.00
5—Affleck, A. F., "The Loggia, Siena," Max Williams.....	4.50
6—Affleck, "St. Gisors".....	6.50
7—Affleck, A. F., "St. Eustache, Paris," Max Williams.....	6.50
8—Appleton, T. G., "Lady Hamilton as Ambassadors," after Romney.....	2.50
9—Appleton, T. G., "Cries of London," J. F. Sabin.....	38.00
10—Appleton, T. G., "Love's Barrier," after Hardy.....	1.00
11—Appleton, T. G., "Hon. Mrs. Graham," after Gainsborough.....	3.00
12—Arendson, P. J., "The Spendthrift," after Steen.....	1.00
13—Atkinson, T. L., "Stella," after Millais, J. F. Sabin.....	1.00
14—Baxter, G., "Raphael's Holy Family," J. F. Sabin.....	2.75
15—Baxter, G., "The Great Exhibition (exterior)," F. Meder.....	2.50
16—Baxter, G., "The Great Exhibition (interior)," G. Busse.....	2.75
17—Baxter, G., "Gems from the Great Exhibition," S. Rosedale.....	3.50
18—Bejot, E., "Le Pont St. Paul, St. Louis".....	9.50
19—Bejot, E., "Quai de Conti, Paris".....	5.50
20—Bejot, E., "La Seine au Pont Marie".....	8.00
21—Bejot, E., "Le Quai de Neuhou".....	5.00
22—Bejot, E., "Pont de l'Archeveche".....	5.00
23—Bejot, E., "Le Pont Mirabeau".....	7.00
24—Bejot, E., "Le Pont Royal".....	12.00
25—Bejot, E., "Viaduct d'Austerlitz".....	6.00
26—Bejot, E., "Le Pont St. Nicholas," G. Busse.....	10.50
27—Beltrand, M. P., "Phyllis," G. Busse.....	14.00
28—Biot, G., "Aglae," after Cabanel, F. Meder.....	1.00
29—Bird, J., "La Belle Ferroniere," after Da Vinci.....	11.00
30—Bonheur, "The Great Fair, engraved by T. Landseer, F. Meder.....	21.00
31—Bonheur, "Maternal Love," engraved by J. B. Pratt.....	3.50
32—Bonheur, "Cattle at Noon".....	2.50
33—Bonheur, "Sheep Resting".....	2.50
34—Bonheur, "Cow and Young Calf".....	2.00
35—Bracquemond, F., "Olympie," after Manet.....	2.00
36—Brangwyn, F., "Beggar Musicians".....	34.00
37—Brangwyn, F., "Gate at Neuhou".....	13.00
38—Brangwyn, F., "Barges, Brentford".....	8.50
39—Brangwyn, F., "Fishmonger's Hall".....	5.50
40—Brangwyn, F., "Market Square, Montreuil".....	10.00
41—Bridgwater, H. Scott, "Mrs. Thornton," after Lawrence, G. Busse.....	8.00
42—Bridgwater, H. Scott, "Mrs. Cunliffe Oiley," after Lawrence, G. Busse.....	10.50
43—Bridgwater, H. Scott, "Miss Papendiek," after Hoppner.....	9.00
44—Bridgwater, H. Scott, "School Days," after Fildes.....	15.50
45—Bridgwater, H. Scott, "Lady Mildmay and Child," after Hoppner, J. F. Sabin.....	30.00
46—Brunet-Desbaines, A., "Chill October," after Millais.....	6.00
47—Brunet-Desbaines, A., "The Bend in the River," after Millais.....	9.00
48—Brunet-Desbaines, A., "Glimmering Light," after Leader.....	15.00
49—Cameron, D. Y., "Dark Angers".....	19.00
50—Cameron, D. Y., "Whitby".....	3.50
51—Chapman, E., "Une Reve," after Chaplin.....	1.00
52—Chattock, W. S., "The Fan" and "The Kiss," by Linden.....	8.00
53—Chauvel, T., "Lock Katrine," after MacWitter, F. Meder.....	6.00
54—Chauvel, T., "Banks of the Thames, Shillingford," G. Busse.....	10.00
55—Chauvel, T., "Village d'Ayres," after Corelli.....	2.50
56—Church, F. S., "Tiber and Bird," "Two Monks" and "Baby Stuart".....	3.00
57—Clouston, R. S., "Hon. Mrs. Graham," after Gainsborough, J. F. Sabin.....	3.00
58—Connel, J. & Son, "Yard of an Inn".....	9.00
59—Cormack, M., "Miss Farren," after Lawrence, J. F. Sabin.....	9.00
60—Cormack, M., "Countess Gower and Daughter," after Lawrence, J. F. Sabin.....	66.00
61—Cousins, S., "Simplicity," after Reynolds.....	60.00
62—Cousins, S., "Age of Innocence," Reynolds.....	24.00
63—Cousins, S., "Princess Sophia Matilda," after Reynolds.....	11.00
64—Cousins, S., "Zeyra," after Leighton.....	4.50
65—Cousins, S., "Playmates," after Merle.....	105.00
66—Cousins, S., "Nature," after Lawrence.....	60.00
67—Cousins, S., "Countess Grosvenor," after Lawrence.....	40.00
68—Cousins, S., "Countess of Blessington," after Lawrence.....	20.00
69—Cousins, S., "Rosa Bonheur," after Dubufe.....	9.00
70—Cousins, S., "Mater Dolorosa," after Goodall.....	3.00
71—Cousins, S., "Mater Purissima," after Goodall.....	10.00
72—Cousins, S., "The Little Pouter," after Greuze.....	1.50
73—Cousins, S., "No!" after Millais.....	3.00
74—Crawford, T. H., "The Minuet," after Zoffany.....	5.00
75—Blaas, F. de, "Vexation" and "Engaged," after De Blaas.....	10.00
76—Cordoba, Mathilde de, "The Visit".....	15.00
77—Cordoba, Mathilde de, "The Quarrel".....	11.00
78—Dicksee, H., "The King Watches," after Bonheur, S. Rosedale.....	

79—Dicksee, H., "The Crest of the Hill".....	20.00
80—Dicksee, H., "Beauty and the Beast" (2).....	4.50
81—Dicksee, H., "Tom, Dick and Harry," 3 proofs.....	5.50
82—Dicksee, H., "Flight into Egypt," after S. H. Vedder, P. Wolf.....	15.00
83—Dicksee, H., "The Parting Ways".....	20.00
84—Dicksee, H., "Roused".....	5.00
85—Dicksee, H., "Peace".....	13.00
86—Dicksee, H., "Play".....	14.00
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90—Dicksee, H., "Anxious Hearts".....	4.00
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92—Dicksee, H., "Maternal Care".....	3.00
93—Dicksee, H., "The Happy Mother".....	1.00
94—Dunkarton, R., "Mary Stuart and Lord Darnley," after Elstrake, S. Rosedale.....	1.00
95—Edwards, S. Arlent, "Simouetta Vespucci," after Pullaurolo, Max Williams.....	22.00
96—Edwards, S. Arlent, "Countess Grosvenor," after Lawrence.....	30.00
97—Edwards, S. Arlent, "The Young Princess," after Netscher.....	40.00
97a—Edwards, S. Arlent, "Lady Mulgrave," after Gainsborough, J. F. Sabin.....	13.00
98—Edwards, S. Arlent, "Augusta Sophia," after Gainsborough, J. F. Sabin.....	15.00
99—Edwards, S. Arlent, "Nell Gwynne," after Lely, J. F. Drake, Inc.....	4.00
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108—Fitton, H., "Shrine of Edward the Confessor," Emil Weil.....	35.00
109—Fitton, H., "St. Zaccaria, Venice," J. F. Drake, Inc.....	52.50
110—Fitton, H., "Church of the Three Kings, Guyenne".....	27.50
111—Fitton, H., "Barge Builders, Limehouse".....	32.50
112—Fitton, H., "Ponte Vecchio, Florence," J. F. Drake, Inc.....	60.00
113—Fitton, H., "Advocates Close, Edinburgh".....	42.50
114—Fitton, H., "St. Jacopo, Florence," J. F. Drake, Inc.....	42.50
115—Fitton, H., "Rue de l'Hotel de Ville, Paris," J. F. Drake, Inc.....	125.00
116—Fitton, H., "Tour de l'Horloge, Tours," J. F. Drake, Inc.....	37.50
117—Fitton, H., "Gateway, Glasgow University," J. F. Drake, Inc.....	75.00
118—Fitton, H., "Flower Market," Florence, J. F. Drake, Inc.....	40.00
119—Fitton, H., "Rue Pironette, Paris".....	29.00
120—Fitton, H., "St. Andrew's Castle, Fife".....	26.00
121—Fitton, H., "Rue Barthelemy, Paris," J. F. Drake, Inc.....	37.50
122—Fitton, H., "The Rialto, Venice," M. Knoedler & Co.....	75.00
123—Fitton, H., "St. Maclou, Rouen".....	29.00
124—Fitton, H., "St. Etienne, Beauvais".....	37.50
125—Fitton, H., "St. Hilaire, Poitiers".....	23.00
126—Fitton, H., "Roslyn Chapel, near Edinburgh".....	45.00
127—Fitton, H., "St. Bartholomew the Great, Smithfield," J. F. Drake, Inc.....	25.00
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133—Gauteau, L., "The Rivals" and "Twice the Fiddler Played it Wrong," J. F. Drake, Inc.....	1.00
134—Gautier, L., "Shadows of Evening," after Corot.....	5.00
135—Gautier, L., "The Fallen Tree," after Corot.....	3.50
136—Georges, F., "Lady Scott," after Reynolds.....	10.50
137—Greenhead, H. T., "Miss Stanton," after Hoppner.....	3.00
138—Haig, A. H., "The Windmill," Emil Weil.....	4.50
139—Haig, A. H., "St. Marks, Venice".....	10.50
140—Haig, A. H., "Chapel of the Holy Sacrament," J. F. Drake, Inc.....	10.00
141—Haig, A. H., "Chapel of St. Clement".....	10.00
142—Haig, A. H., "The Baptistery," North Porch, J. F. Drake, Inc.....	7.00
143—Haig, A. H., "Monreale Cathedral, Sicily".....	17.50
144—Haig, A. H., "Alcazar, Segovia," Max Williams.....	22.00
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146—Haig, A. H., "Legend of the Bells," J. F. Drake, Inc.....	60.00
147—Haig, A. H., "Amiens Cathedral, North Chancel," J. F. Drake, Inc.....	17.50
148—Haig, A. H., "Salamanca," Max Williams.....	11.00
149—Haig, A. H., "St. Etienne, Bourges," J. F. Drake, Inc.....	21.00
150—Haig, A. H., "Pulpit, Palma Cathedral," J. F. Drake, Inc.....	12.00
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152—Haig, A. H., "Verona, The Scaligere Monument".....	11.00
153—Haig, A. H., "Verona Cathedral, the Pulpit".....	7.50
154—Haig, A. H., "Flockholm Floating Market," Emil Weil.....	10.50
155—Haig, A. H., "East Ambulatory, Burgos," Emil Weil.....	11.00
156—Haig, A. H., "Fountain of St. George," Rothenburg, J. F. Drake, Inc.....	34.00
157—Haig, A. H., "Canterbury Cathedral," J. F. Drake, Inc.....	12.00
158—Haig, A. H., "Hill Town, Navarre".....	12.00
159—Haig, A. H., "Entrance, Mosque Mohammed Bey".....	15.00
160—Haig, A. H., "Assisi, October Evening," Emil Weil.....	40.00
At the Second Session.	
The following were the results of the second Session:	
162—Halpin, F., "A. B. Durand," after Elstrake.....	1.00
163—Hayes, Gertrude, "Cenal, Hamburg".....	2.50

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166—Hester, E. M., "The Fruit Barrow," M. Knoedler & Co.....	3.00
167—Hole, W., "The Vatican".....	10.50
168—Hornby, L. G., "London Bridge".....	6.50
169—Hornby, L. G., "London Bridge".....	1.50
170—Hornby, L. G., "Un Etameur, Passage du Dragon".....	3.50
171—Hnen, H. S., "Trinity Church, N. Y.," J. F. Sabin.....	1.00
172—Jacquet, C., "Interieur de Bergerie," William B. Whitney.....	77.50
173—Jacquet, A., "Ophelia," after Cabanel.....	4.00
174—Jacquet, J., "Chess Players," after Meissonier.....	50.00
175—Jacquet, J., "The Vedette," after Meissonier.....	5.50
176—Jacquet, J., "Le Billet," after Meissonier.....	7.00
177—Jacquet, J., "1807—Battle of Friedland," after Meissonier, P. Wolf.....	8.00
178—Jacquet, J., "The Smoker," after Meissonier.....	12.00
179—Jacquet, J., "The Poet," after Meissonier.....	6.00
180—Jacquet, J., "Le Billet Doux," after Fragonard.....	2.00
181—Jacquet, J., "Cabinet Photograph, autographed".....	1.00
182—Jasinski, F., "La Bete a Bon Dieu," after Stevens, F. Meder.....	7.00
183—Jesey, R., "Tug of War," after Morgan.....	2.00
184—Klinger, M., "Fuss Auf's Feste," Max Williams.....	6.25
185—Klinger, M., "St. Arte. O. Natura," Max Williams.....	10.50
186—Latency, G. de, "Twilight," P. Wolf.....	10.00
187—Leader, B. W., "An April Day," Max Williams.....	2.00
188—Lecouteaux, L., "Lord of the Herd," after Bonheur.....	5.50
189—Leighton, Sir F. (after), "Winding the Skein".....	2.50
190—Leighton, Sir F. (after), "The Invocation," by J. D. Miller.....	3.00
191—Leighton, Sir F. (after), "Wedded, Tristan and Isolde," E. Blair Leighton.....	1.50
192—Macbeth, R. W., "Return from Milking," after Mason.....	2.00
193—Macbeth, "Reverie," after Dicksee.....	2.00
194—Maireau, Rose, "In the Forest of Allier," after Harpignies.....	3.50
195—Marchon, G. A., "Painting Lesson," after Metzinger, F. Meder.....	7.50
196—Martinez, N., "Offer of an Umbrella," after Vibert.....	1.00
197—Mathey, A., "Charles I., after Van Dyck".....	7.50
198—Mathey, A., "The Morning Walk," after Gainsborough.....	3.50
199—Meissonier, J. L. E., "Napoleon on Marengo," by Ruet.....	10.00
200—Meissonier, J. L. E., "The Halt," by Ruet.....	4.50
201—Meissonier, J. L. E., "Portrait of the Artist," by Courty, J. F. Sabin.....	1.00
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204—Millar, "Mrs. Carnac," after Reynolds, P. Wolf.....	4.00
205—Miller, T. D., "Sylvia," after Fildes.....	3.00
206—Miller, T. D., "Lettv," after Leighton.....	5.00
207—Miller, T. D., "The Vestal Virgin," after Leighton.....	passed
208—Milner, E., "Princess Mary," after Van Dyck.....	6.00
209—Milner, E., "My Lady," after Romney.....	8.00
210—Milner, E., "Thoughts of a Single Life," after Ward, Max Williams.....	3.00
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224—Pratt, J. B., "Free Roamers," after Graham, 12.00
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225—Pratt, J. B., "The Duel," after Rosa Bonheur, 2.50
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227—Pratt, J. B., "Don't You Ever," after J. H. Beard, 1.00
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235—Sadler, W. D., "Cellar's Best," by Dobie, 22.00
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Works received	Feb. 1
Opens	Feb. 8
Closes	Feb. 25

ARCHITECTURAL LEAGUE OF NEW YORK, Fine Arts Building, 215 West 57 St.

30th Annual Exhibition.

Last day for exhibits	Jan. 21, 22
Exhibition dates	Feb. 7-27 inclusive

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.

Entries by	Feb. 6
Day for receiving works at the gallery	Feb. 8
Closes	Feb. 15
Opens	Mar. 1

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Opens	Feb. 7
Closes	Mar. 28

- | | |
|--|--|
| 255—Sadler, W. D., "Village Gossips," by Dobie, Max Williams, 14.00 | 291—Stevenson, F. G., "Trendrickje Stoeffels," after Rembrandt, 7.50 |
| 256—Sadler, W. D., "Whig and Tory," by C. H. Boucher, Max Williams, 6.50 | 292—Stevenson, F. G., "Lucrezia Tornabuoni," after Botticelli, 11.00 |
| 257—Sadler, W. D., "The Wine Committee," by Turrell, P. Wolf, 13.50 | 293—Stevenson, F. G., "La Belle Ferroniere," after Da Vinci, 13.00 |
| 258—Sadler, W. D., "Old Folks at Home," 12.00 | 294—Stocks, L., "Uncle Toby and the Widow," after Leslie, 1.00 |
| 259—Sadler, W. D., "To Mine Hostess," Max Williams, 7.00 | 295—Stone, M. (after), "Love at First Sight" and "The Speaking Well," 3.00 |
| 260—Sadler, W. D., "A Good Story," Max Williams, 1.00 | 296—Synge, E. M., "Barge Builders' Shed," John Dempsey, 4.50 |
| 261—Sadler, W. D., "An Offer of Marriage," by Mongin, John Dempsey, 1.25 | 297—Synge, E. M., "In the Garden, Villa Borghese," 3.50 |
| 262—Salles, L., "Duchess of Devonshire," after Downman, G. Busse, 7.00 | 298—Synge, E. M., "Hay Barn, Cortina," 2.50 |
| 263—Salles, L., "Lady Marjorie Jenkins," after Downman, 7.50 | 299—Synge, E. M., "San Bernardina," 5.00 |
| 264—Sedcole, "Through the Crisp Air," after Farguhalson, G. Busse, 14.00 | 300—Synge, E. M., "A Gateway, Ammersheuer," 7.00 |
| 265—Short, Sir F., "Moonrise," after East, 20.00 | 301—Synge, E. M., "Old Courtyard, Alsace," 6.00 |
| 266—Skrimshire, "The Blue Boy," after Gainsborough, Max Williams, 11.00 | 302—Synge, E. M., "Courtyard, Paris," 6.00 |
| 267—Skrimshire, "The Pet Rabbit," 9.00 | 303—Synge, E. M., "Littlehampton," 9.00 |
| 268—Slocombe, F., "Village of Basing," 1.50 | 304—Alma Tadema, L., "Ask Me No More," 5.00 |
| 269—Slocombe, F., "Water Mill," John Dempsey, 1.00 | 305—Alma Tadema, L., "Conversion of Paula," 7.50 |
| 270—Slocombe, F., "Where Many Branches Meet," John Dempsey, 1.75 | 306—Tily, E., "Mrs. Carnac," after Reynolds, M. Knoedler & Co., 2.00 |
| 271—Smythe, L., "A Breezy Day," passed | 307—Tily, E., "Lady Walking With Her Dog," after Morland, 2.00 |
| 272—Sparks, N., "The National Gallery," Max Williams, 4.00 | 308—"Lady Seated With Her Dog," after Morland, 2.00 |
| 273—Sparks, N., "Tower Bridge," 4.50 | 309—Tily, E., "Lady Sewing and Her Children," Max Williams, 2.00 |
| 274—Sparks, N., "Waterloo Bridge," 4.50 | 300—Tily, E., "Young Girl With Dog," J. F. Sabin, Max Williams, 2.25 |
| 275—Sparks, N., "Football Match," Max Williams, 1.00 | 311—"Rowbridge, V., "Cour d'Albane, Rouen," G. Busse, 7.50 |
| 276—Sparks, N., "Cambridge Coach," 20.00 | 312—Vyboud, J., "Elizabeth de France," after Rubens, 8.00 |
| 277—Sparks, N., "In Full Swing," 3.00 | 313—Vyboud, J., "The Laughing Cavalier," after Hals, 10.00 |
| 278—Sparks, N., "Our North Country Jockeys," 4.00 | 314—Walker, W., "Five Etchings of Cambridge Colleges," 17.00 |
| 279—Sparks, N., "First Past the Post, 1888," 4.00 | 315—Walker, W., "Westminster Abbey, West Front," M. Knoedler & Co., 10.00 |
| 280—Sparks, N., "Our Leading Jockeys of the Day," 4.50 | 316—Walker, W., "St. Francis Paola, Nice," 5.50 |
| 281—Sparks, N., "Goodwood: the Finish," G. Busse, 2.00 | 317—Walker, W., "Blackfriars Bridge," 8.00 |
| 282—Sparks, N., "Restive at the Post," G. Busse, 2.00 | 318—Waltner, C., "The China Vase," after Fortuny, 8.00 |
| 283—Sparks, N., "Warwick at the Bend," G. Busse, 1.50 | 319—Watson, C. T., "St. Etienne du Mont," 7.00 |
| 284—Sparks, N., "Manchester: A Refusal," 1.50 | 320—Watson, C. T., "Percy's Tomb, Beverly Minster," 6.50 |
| 285—Sparks, N., "Courses de Chantilly," 10.00 | 321—Watson, C. T., "Ravenna," 6.50 |
| 286—Sparks, N., "The Halt at the Black Swan," 2.50 | 322—Webb, T. C., "Prince Charles," after Van Dyck, 3.50 |
| 287—Stagnole, F., "Stout Hearts," after Barker, 1.25 | 323—Wilson, S. E., "Nina," after Greuze, 30.00 |
| 288—Stevenson, F. G., "Little Mary," after Beechey, 16.00 | Total Second Session, \$1,165.50 |
| 289—Stevenson, F. G., "The Salad Girl," after Hoppner, 6.00 | Grand Total, \$4,171.50 |
| 290—Stevenson, F. G., "Countess of Salisbury," after Reynolds, 10.00 | |

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Joline Auction, Part II.

The sale of Part II of the late Adrian H. Joline's library was begun by the Anderson Company on Monday.

A first edition of Browning's "Sordello," 12mo, London, 1840, with inscription in Browning's handwriting, brought \$29. Mr. James F. Drake paid \$50 for Trevelyan's "Cawnpore," with autograph.

A letter of Anne of Austria, dated Paris, Dec. 30, 1645, went to Mr. George D. Smith for \$32. Mr. E. H. Wendell gave \$63 for a set of first editions of John Ashton's book on England and the English, while Mr. Smith gave \$75 for the first collected edition of Beaumont and Fletcher, folio, London, 1647. He also secured for \$90 the London 1852 edition of "The Poetical Works of Edgar Allan Poe," dedicated to Elizabeth B. Barrett (Mrs. Browning). The total for the session was \$2,143, bringing the grand total thus far to \$12,793.

At the second session "Carson's History of the Supreme Court," was knocked down to Mr. L. M. Thompson for \$1,475. It is extra illustrated by the insertion of fifteen additional portraits and fifty-eight autograph letters and documents in all 67 plates.

Mr. George D. Smith gave \$211 for an extra illustrated copy in three volumes of Everett's "English Caricaturists and Graphic Humorists of the Nineteenth Century," with woodcut reproductions. He also obtained for \$175 a large copy of Cunningham's "The Story of Nell Gwyn and the Sayings of Charles II," and for \$122, an official letter signed by Charles VI, King of France, a portrait of the King and three portraits of Agnes Sorel.

Mr. Gabriel Weis gave \$77.50 for an extra illustrated copy of "The Life of Charles Dickens," by John Forster, and Dr. J. Martini, \$57.50 for a rare first edition in the original sheets of Dickens's "The Village Coquettes; a Comic Opera in Two Acts." The total of the session was \$3,800, which brought the sale to date to \$5,942.

At the Wednesday session, the highest price was \$166, paid by Mr. George D. Smith for Fitzgerald's "Life and Times of William IV.," extra illustrated by the insertion of prints. The total of the day was \$2,500, making the total to date, \$8,442.75. The results of the two final sessions of Part II, Thursday and Friday, will be given next week.

AMONG THE DEALERS.

Mr. and Mrs. Joseph Durand-Ruel arrived from France on the "Rochambeau," last week.

The firm of Frederick Muller & Co., of Amsterdam, announces the retirement from membership on Jan. 1, of M. F. J. Lugt, Jr.

Mr. Emil Sperling of Kleinberger & Co., who has been with the French army, has been invalided and is now at Pau with his family and M. and Mme. Kleinberger, his parents-in-law.

The St. Louis Art League is to give \$500 in gold to the local artist who exhibits the best picture or sculpture at the coming open competitive exhibition of the Artist's Guild.

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